

manual no. 13

HOW

sell

INK

NATIONAL STATIONERY AND OFFICE EQUIPMENT ASSOCIATION

HOW TO!



This report was compiled and published by the National Stationery and Office Equipment Association to assist the Stationery salesman in discovering and satisfying the needs of his customers.

The ideas and information were collected through the co-operation of the member manufacturers, member stationers, and their successful salesmen.

Illustrations of products were furnished by member manufacturers. The selection of illustrations in every instance was based on their adaptability to the text material, and constitutes no particular brand endorsement by this Association.

BELL INK

contents

INK INFORMATION

INK SPELLS PROFITS	3
HISTORICALLY SPEAKING	3
EARLY MANUFACTURE AND USE	4
CLASSES OF INKS	5
PROCESSES USED IN THE MANUFACTURE OF INK	6
THE USES OF INKS	10
PERMANENT, SEMI-PERMANENT, AND WASHABLE	8
ERADICATORS	12

QUALITIES TO LOOK FOR IN AN INK

PERFORMANCE IN A PEN	14
CHARACTERISTICS ON PAPER	15
COLOR	16
PERMANENCE	16

RETAILING INKS

RETAILING INKS	18
DILUTING	20
STORAGE	20
MIXING	21
NEW DEMANDS	21

GLOSSARY LIST 25

QUESTION LIST 26

INK Information

INK SPELLS PROFITS

HISTORICALLY SPEAKING

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THE USES OF INKS

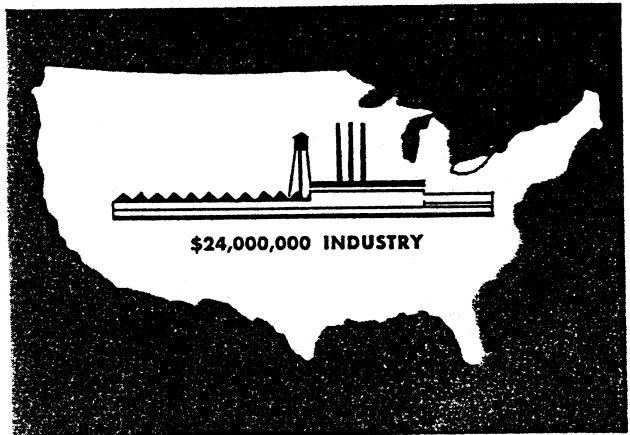
PERMANENT, SEMI-PERMANENT, AND WASHABLE

ERADICATORS

INK PROFIT OPPORTUNITIES

You may ask the question, "Is there profit in ink?" The answer to this question is definitely "Yes" when this expendable item is properly merchandised. In addition, don't overlook the fact that ink sales bring about unlimited opportunities for suggesting related items.

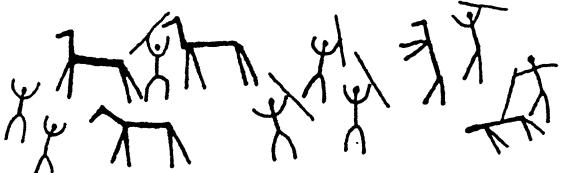
Stop for a moment to ponder the sales statistics of writing ink alone. It has been authoritatively stated that each of your customers uses about 60c worth of writing ink each year. When you multiply that figure times some 40,000,000 families in the



country, you have a \$24,000,000 industry consuming this one type of ink alone. How much of this business goes to the stationers? How much of this business are YOU getting? Is this business worth going after? The answers to these questions can be best answered by you. When you consider your sales of ink as a basic sale with the great possibilities of making related sales of such items as writing paper, pen holders, pen points, fountain pens, desk writing sets, blotters, and ink eradicator, then you begin to realize the true value of your ink sales.

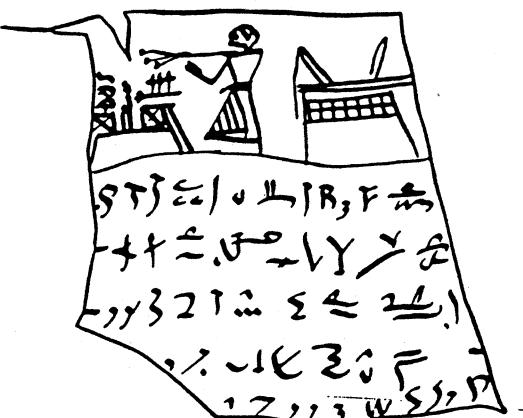
THE HISTORY OF RECORDING

From the earliest history of man, a great variety of methods of recording and communicating have



been used. These methods range all the way from notching sticks and knotting cords to wampum belts and picture rocks—crude methods that were used for centuries before ink came into use by the scribes of the ancients.

The first use of a writing fluid, or ink, is found on papyrus from Egypt, dating back to 2500 B.C.



FROM *The 26 Letters*, BY OSCAR OGG. COPYRIGHT, 1948.
THOMAS Y. CROWELL CO., NEW YORK, PUBLISHERS.

This ink was of an "India Ink" nature and contained carbon black. This carbon or lamp black was obtained from the smoke of burning resinous material and the olive oil in lamps mixed with glue and musk to offset the odor of the oil. When these ingredients were ground with water, they produced a liquid ink.

China Ink

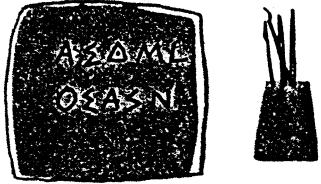


In China, the invention of ink is ascribed to Tien-Tchen, who lived between 2697 B.C. and 2595 B.C. The Chinese were then great writers and recorders of events and their inks were, as they still are, applied in a series of pictures with a brush, more nearly like painting than writing.

The ink that is known in America as "India Ink" is known in most European countries as "China Ink." This difference in name undoubtedly came about because of imports from China of small black sticks or cakes of dried ink. Chinese Ink was compressed into such form owing to the lack of bottles in which to transport the ink in liquid form. This fact, combined with the lack of satisfactory airtight containers suitable for sealing and resealing, together with the difficulty and expense of transporting liquids, brought about the development of the stick form. The users of stick ink would rub the end of a stick in an abrasive well slab designed for the purpose and in which a small amount of water had been poured. The water and friction would bring into solution the carbon and other material of which the stick was composed. The user thus made an "India Ink" of whatever consistency he required for his work. The ink was not waterproof.

Ink Unpopular

At the beginning of the Christian era, the use of ink seemed unpopular among the Greeks and Romans, their preference being for the stylus which was used



on tablets of ivory or wax. From about 200 A.D., the use of ink again became popular and has remained so until the present time.

Ink Formula



Some of the earlier inks were relatively permanent, while others faded. Those that faded were usually made from sepia, the secretion of the cuttlefish. It

was not until the year 1126 A.D. that reference is found to an ink that was produced from a formula similar to the one used today. This is the earliest known date for the combination of iron and tannin to make writing ink, which is nearly 2,000 years after the invention of India Ink. The most important raw material, gallo-tannic acid, was made from gall nuts obtained from the oak trees of Asia Minor. The other important raw material was an iron sulphate. The union of the tannic acid and the iron salt produced a light blue liquid known as gallo-tannate of iron which oxidized to a brownish black.

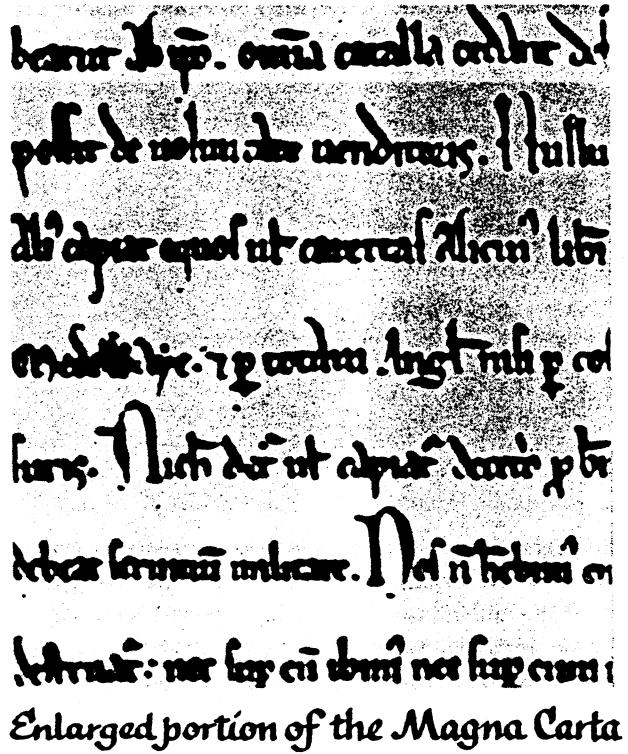


The first known manufacturer of ink was a Frenchman, M. Guyot, who made and sold ink in Paris in the year 1609. It was not, however, until comparatively recent times, when education was made compulsory, that the use of ink became universal. Today, it is almost impossible to imagine a world without ink. It has endless uses in the fields of commerce, business, and government as well as in social correspondence, schools, and homes.

While some of the early inks faded, the legibility of manuscripts in museums of archeology show that some of the ink used was of a permanent nature. On June 15, 1215, King John of England affixed the Great Seal of the Realm to the Latin script known as the Magna Carta. At Runnymede, near London, where four identical Great Charters were written on

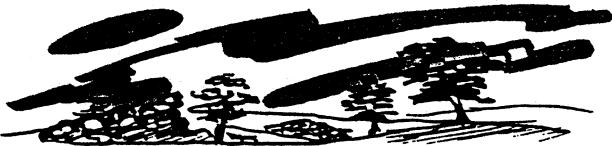


parchment with a quill in the hand of one of the King's barons, the illiterate King had to listen to the reading of the great document to understand that henceforth more power would be in the hands of the people and less in their king's. This was the first Bill



of Rights the world had ever known. Because the Magna Carta was written with an ink that was permanent, copies of the Magna Carta may be seen today in the British Museum, London. Many other aged documents contain writings still legible today.

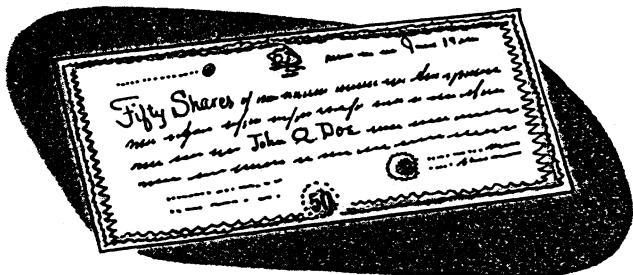
Aniline colored, non-permanent and semi-permanent.



Non-permanent, washable inks—blues and blacks—which may be removed from paper or textiles with soap and water.

Semi-permanent, fugitive inks—reds, browns, purples, and greens—which resist washing, are fairly long-lasting, but may eventually fade because they are not fast to light.

Gallo-tannate of iron, permanent inks. (Inks do not have to contain iron to be permanent and last as long as the paper. Other types of metallic salts, such as vanadium, chromium, and copper are sometimes used.)



Permanent inks—blues, blacks, and blue-blacks—which are used by banks, lawyers, government agencies, and others for hand-written signatures, letters, and documents that must last. These inks resist time, light, air, and water, being removable only by liquid ink eradicator, in which case the erasure can be discovered by a qualified chemist, or mechanical erasure, which will damage the surface of the paper and make the erasure apparent. Alterations on documents of importance written with this style of ink cannot as a rule be hidden from the eyes of a proficient investigator.

Carbon inks

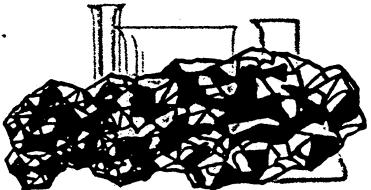


The manufacture of ink today involves complicated processes and is based on many formulas for the different grades and kinds necessary for various purposes. As used for writing, however, all of the most important of these inks may be divided into three broad general classes: aniline inks, iron-gall inks, and carbon inks. Within these broad general classes, further breakdowns of types may be made, which are:

Permanent black—used in all cases where a permanent ink is required, such as signatures on important documents, checks, wills, and diplomas.

Aniline Inks

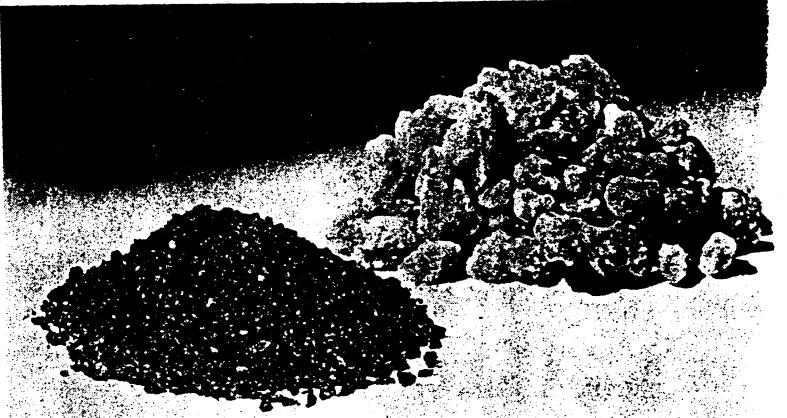
Aniline is a colorless, oily substance derived in a complicated way from coal. When coal is heated to produce illuminating and heating gas, one of the by-products is a sticky material known as coal tar,



from which aniline and many other important substances are derived by further distillation and processing. By combining other chemicals with aniline, a large variety of colors may be produced. An example is the rich blue which results when aniline and chlorate of lime are mixed.

Although the discoverer of aniline colors and dyes was an Englishman named Perkins, the successful

manufacture of these aniline dyes was first begun in France and later carried to a high degree of perfection in Germany. During World War I, American color makers began to improve their products, and since that time the dyestuff industries of the United States have made rapid strides. Now, they meet and surpass the European dyestuff industry in producing dyes of



the highest quality for many different industries. The colors used for tinting paper and cloth, perfumery, fancy soaps, lithographic inks, and many other familiar products are, as a rule, aniline dyestuffs. Colored writing inks such as red, blue, green, purple, and brown all have aniline dyes in their formulas.

Iron-gall Inks

Travelers in northern Africa have been shown a curiosity of nature—a river of ink. The water is black, yet the streams which feed it are clear. Chem-

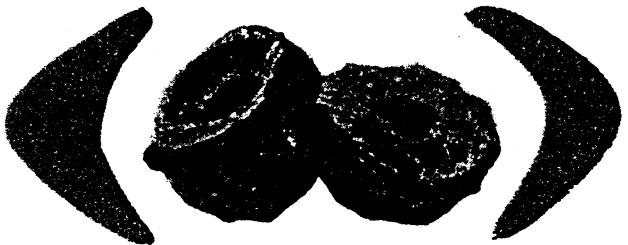


ical analysis and geologic study have revealed the cause of this strange phenomenon. One of the streams which empties its water into the river is strongly impregnated with iron from the soil through which it flows. Another stream carries tannin from a peat swamp. It is the chemical combination of the iron, tannin, and oxygen of the air that turns the water black. This chemical reaction is the basis for the

centrifuge machine used to remove impurities or particles from the water fluid. Ink is mixed in the tank in the background and then sent to the

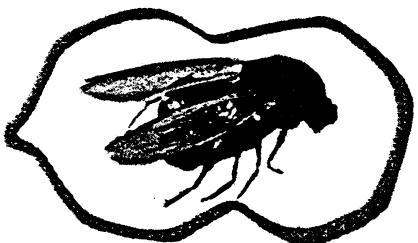
formula of the most important class of ink, known as the iron-gall or gallo-tannate of iron type. These are inks of real permanence. They are made in black, blue, and blue-black and are manufactured by nearly all writing ink manufacturers.

Iron-gall ink was first made in the twelfth century, but it was not until the re-establishment of learning in the fifteenth century that it came into common usage. There are a number of sources from which tannic acid may be obtained, but the traditional source is from gall nuts. While tea, hemlock, bark, and many other plants, shrubs, and trees are rich in tannin, they are too gummy and would interfere with the freedom of ink flow—a most important quality. The type of



gall nut which will produce the greatest amount of tannic acid and form the most perfect chemical solution is known as the Aleppo gall and is found in far-off Syria in Asia Minor. These nuts are hard, spherical bodies, about the size of an acorn or small walnut. They are not really "nuts," but are so called because they look like hard shelled walnuts.

A peculiar kind of insect, *Cynips Tinctoria*, similar to our horsefly, bores into the small twigs of a certain



specie of oak tree and then lays her eggs in the wound. Instinctively, the trees try to protect themselves against these ravishing intruders by producing an excrescence, or gall, which swells and resembles a small nut. This phenomenon is similar to the physiological reaction that produces a swelling in human beings when poison is transfused into their systems by the bite of some insects. The egg grows with the gall and is soon converted into a larva which feeds on the surrounding vegetable matter and forms a cavity in the center of the lump. The larva eventually becomes a fly and escapes by eating its way out, provid-

ing the gall nut remains unpicked long enough. In such cases, a small round hole in the side of the nut shows the path of escape. The best nuts for ink making are those that are picked when fully ripe. Occasionally, on breaking open one of these nuts, the fully developed fly will be found embalmed inside, but usually the insect, if still there, has disintegrated into a yellow dust.

In making iron-gall inks, the tannic acid (which came from the gall nut) is combined with an iron



salt, usually ferrous sulfate. This iron salt or ferrous sulfate is sometimes known as copperas. It comes in the form of beautiful green crystals. It is a by-product of wire making. Although water and other ingredients are added, these two are the most important in the make-up of most permanent inks.

The compound made by the chemical reactions of ferrous sulfate and tannic acid is light blue in color. It is kept in a stable solution by means of acids. When the ferrous gallo-tannate liquid is applied to paper, it is absorbed by and attached to the paper fibers, although the pen makes no visible mark on the paper. Since people must see what they are writing, a blue aniline dye is added to the compound. As soon as the ink is applied to the paper, it begins to dry and as the air comes into contact with it, a chemical change begins to take place. The oxygen in the air reacts on the iron-gall compound, changing it gradually into an intensely black, permanent color. Thus, the resulting black from the oxidation process eclipses the blue and the writings turn from blue to black—hence the terminology "Blue-Black Ink." Writings made with iron-gall blue-black ink will remain clear and legible and last as long as the paper on which they are made. A permanent black ink would have black aniline dye for initial writing, so the change in color would not be noticeable.

Besides the aniline color, other materials are added to modern writing inks to provide smoothness and evenness of flow; to prevent them from drying out

1743	2	1	4	550	550
LS	10	1	4	1144	1144
IV	10	1	4	1170	1170
VS	10	1	4	1174	1174
				805.84	805.84

1743 2 1 4 550 550
LS 10 1 4 1144 1144
IV 10 1 4 1170 1170
VS 10 1 4 1174 1174
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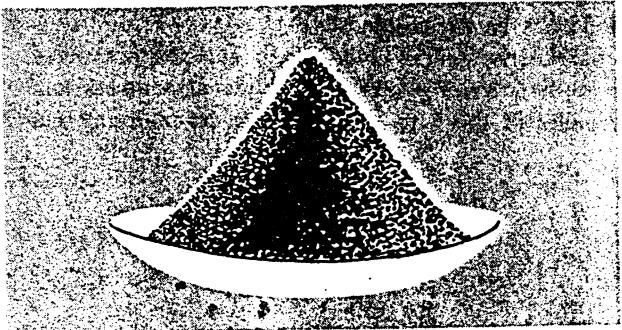
on fountain pens or steel pens too quickly, yet to provide fast drying on papers; to prevent the inks from breaking down and forming sediment; and to prevent molding or souring, or clogging of writing



instruments. Inhibitors are also used to stop corrosion of steel pen points and other metals with which the ink may come in contact and to prevent the rotting of rubber and plastic sacs in the pens.

Carbon Inks

Carbon inks may be made either for writing or drawing. Since they are slightly alkaline, they are non-corrosive. Carbon inks differ chemically from other inks and they cannot be mixed with other inks without a chemical reaction taking place. Fountain pens, other writing instruments, and ink wells should be cleaned thoroughly before being filled with carbon inks for the first time and should be cleaned frequently thereafter. Carbon ink can be used in a freshly cleaned fountain pen and it will work well for a time. There is, however, a large amount of evaporation of the writing fluid from a fountain pen

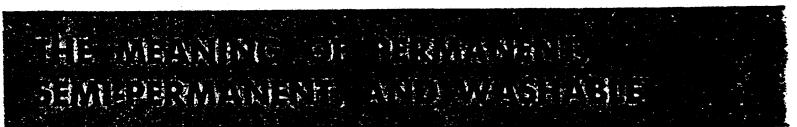


during normal usage, even though the pen is kept tightly capped when not in actual use. Evaporation also takes place from the nib and feed while the pen is in action. When carbon inks are subjected to this sort of usage, they may become much thicker than other types of inks under the same conditions.

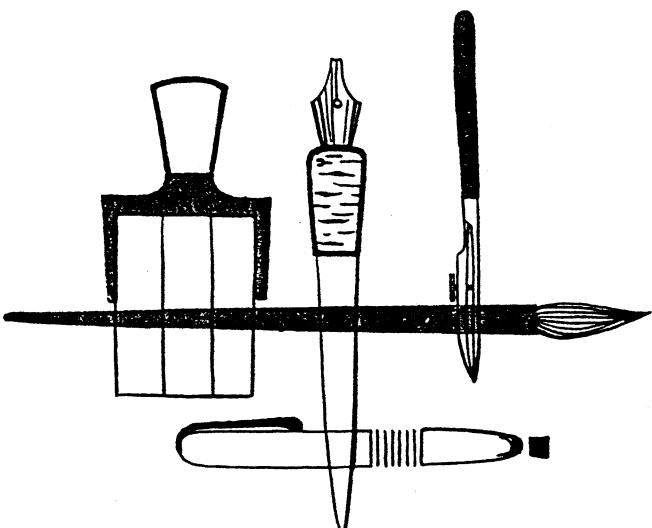
Carbon inks, which have their coloring matter self-contained, as in a paint, give the best results when used on paper which is slightly absorbent, as was the ancient papyrus. It is quite important to avoid heavily calendered papers when using this ink. Since the coloring matter in the ink is held in suspension and is not a true solution, best results are obtained when the paper is sufficiently absorbent to permit the ink to penetrate the fibers slightly. Carbon inks are, of course, proof to both acid and alkaline eradicators, being truly permanent inks.

Logwood Ink

This type of ink is no longer manufactured. It was made from logwood extract and chromium salts and had the advantage of writing black without having to wait for the ink to oxidize. It was originally used for purposes where absolute permanence was not required.



The modern ink manufacturer has kept pace with manufacturers in other industries by meeting the demand of the public for new and improved methods. Inks of many types which have many uses, some closely related to pen writing while others are far afield, are included in manufacturers' lines.



It should be remembered that there is an ink for every possible use. Therefore, the use must be determined first, then the ink that is best suited for that use should be selected. From the selling viewpoint, it is a decided advantage to be able to understand the terms used in connection with inks in order to aid the customer in making the proper selection. A brief explanation follows.

Permanent Inks

A permanent ink, other than a carbon ink, is one made from a complex chemical compound usually combining iron sulphate, gallic and tannic acids, and dyes. The color of the dye is the color which appears when the ink is originally used. Should the writing be subjected to such treatment that the color of the dye would be destroyed, the iron tannate residue would preserve a legible mark. This residue results from the iron sulphate plus the gallic and tannic acids undergoing a process of oxidation which results in a black compound of iron oxide that is permanent. This oxide is insoluble in water and chemical reagents.

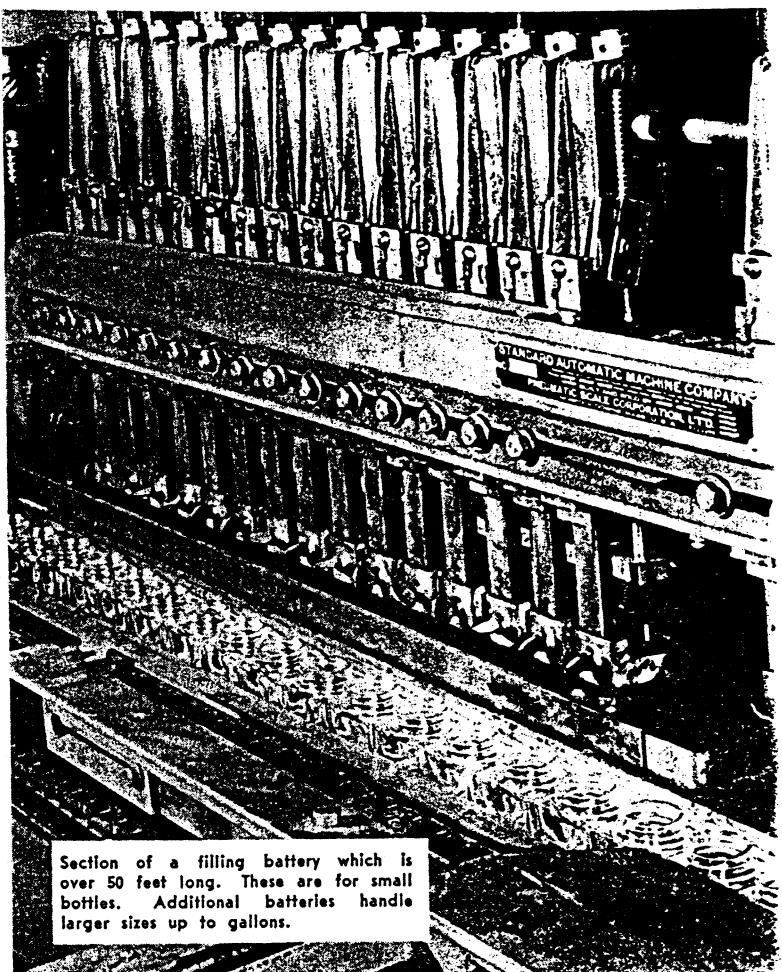
Carbon inks, whether for drawing or writing purposes, are also permanent. The coloring material used for such inks, genuine carbon black, is the most permanent pigment available.

Many times a special permanent writing ink is made

TRANSLATED BY ERIC L. WAD
OF THE YEAR 1445 - SEPTEMBER IS
WRITTEN WITH A LINE, IN 1445.

The red is orange,
blue is green,
yellow paper.

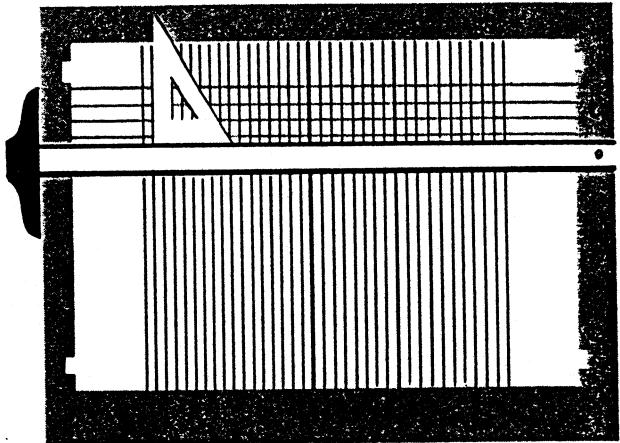
for use with a certain fountain pen. For example, a fountain pen that has more small "comb-cuts" running at right angles to the pen's nib will take a more free flowing ink than one which does not have these



extra cuts to hold the fluid. Special purpose inks should be sold only for the purpose for which they are designed and should be distinguished from all-around, general purpose writing inks.

Semi-permanent Inks

A "permanent" colored writing ink is not permanent in the same sense as the writing inks described above because it will eventually fade. It has been proven, however, to last sixty years and more, so that, for most practical business purposes, it can be termed permanent. This ink is composed of an organic dye in water. The dye goes into the paper fibers and when dry cannot be washed out, even with soap and water. This type of ink is especially popular for use on semi-permanent records, such as accounting records, where columns of figures must be contrasted.



Fugitive inks, as these are called, are used for contrast in writing and ruling office records which are not vital, and for special writing and decorative effects on colored stationery. While these inks are not washable, they are semi-permanent because their colors are not as fast to time, light, air, and water as permanent inks.

Washable Inks

As used here, a "washable" ink is one which may easily be removed by washing in soap and water. These inks come in two colors—blue and black—which makes them popular for contrast when writing on social stationery. Washable inks are designed primarily for hotels, hospitals, schools, and homes.



Schools use washable inks extensively because they are readily washed out of clothes and off of hands. Housewives and hotelkeepers use great quantities of these inks not only for social stationery but because inks of this type can be washed from rugs, clothing, linen, and other washable fabrics when necessary. A washable ink is ideal for use by invalids who write while in bed. Many textile mills use inks of this type for identification during the processing of materials which must be free of ink before finishing.

Marking Inks

Felt-point pens are used extensively for marking addresses on small packages, notices, art work, etc. The ink used in felt-point pens generally has a solvent

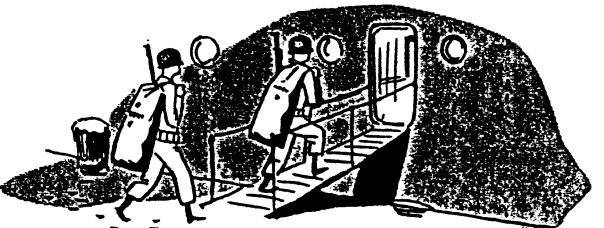


that is quick-drying to write dry. Fountain brushes are today widely used in shipping rooms with a stencil for routine markings. The ink used in the fountain brush is a pigment suspended in an extra fast-drying solution. This is necessary because of the greater amount of ink deposited by the brush which makes faster drying ink more satisfactory.

Cloth marking inks are used extensively by laundries, collar and shirt manufacturers, and dry cleaners. Such marking inks are indelible dyes placed in indelible solvents. These inks are usually black because that dye is the most permanent. There are also



special kinds of marking inks for use by shoe manufacturers for marking shoe linings. In addition, there are marking and stencilling inks for use by housewives and members of the Armed Forces to prevent loss of clothing and linen. There are also special types for

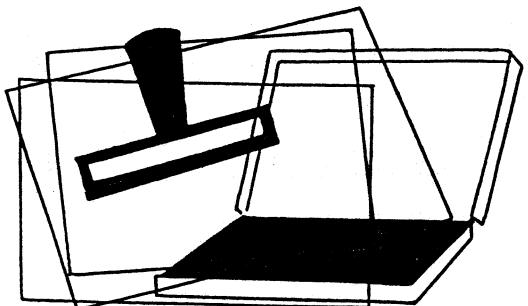


use with pen, rubber stamp, stencils, and marking machines. These inks are generally made in varying proportions from carbon black, special oils, and sol-

vents and are designed to provide smooth application and permanence. These inks can be used with pen, stamp, or brush.

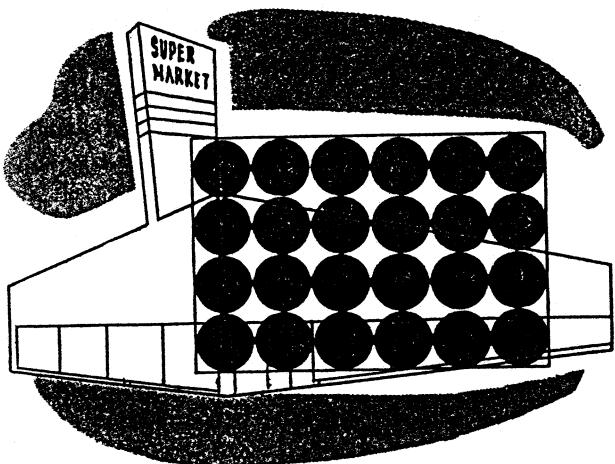
Stamp Pad Inks

Stamp pads require a special ink which will dry quickly on paper but will not dry on the pad. Stamp pads of a patented construction are made of two ink-soaked felts separated by a non-absorbent perforated paper board and mounted on good firm base



material. They control the flow of ink in proper amounts to a cotton covering against which rubber stamps are pressed. Stamp pad inks are made with dyes, glycerine, and other ingredients. These inks should not be used with numbering machines, since they will clog the mechanism.

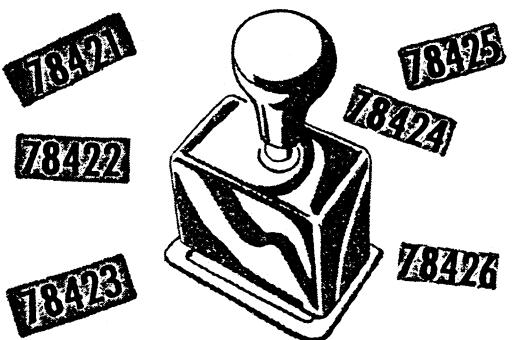
Opaque marking inks are used on specially constructed pads for rubber stamp marking of non-porous or slick surfaces. These inks are being used widely



today by small and large stores, chain supermarkets, and variety stores to mark enamel-coated labels, glass, plastic, tin, cellophane, waxed cartons, and paper. Inks of this type must be fast drying, smudge-proof, and economical.

Numbering Machine and Check Protector Inks

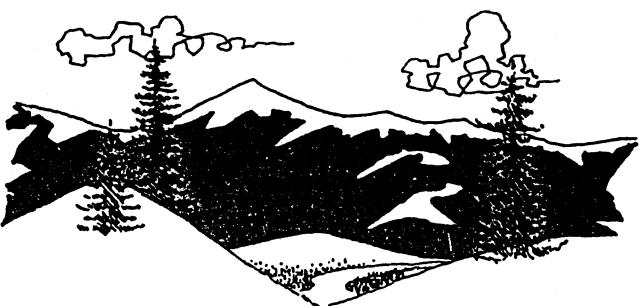
Inks for numbering machines are made with an oil base which aids in lubricating the machine as it inks.



A warning is given that *these inks should never be used with rubber stamps* since the oils will deteriorate the rubber. A variation of the numbering machine ink is check protecting ink which is blended so that there will be no separation of the pigments and oils used, resulting in a thin layer of ink on each check.

Drawing Inks

Transparent and translucent colored drawing inks are manufactured through use of dyestuffs for the coloring principal. Considering the numerous art



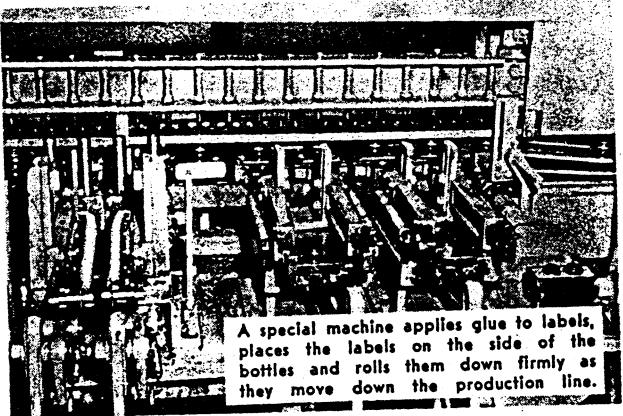
uses of drawing inks, the dyestuffs are selected for permanence and compatibility in mixtures. Purity of hue is, of course, a prime consideration. The dye, water, shellac, solvents, and other ingredients are processed to form a homogeneous fluid.

Pigment drawing inks are also available and when manufacturing these, dyestuff is replaced with pigment for the coloring principal. With this exception there is very little difference. Since mostly opaque pigments are used, pigment drawing inks are generally opaque or semi-opaque.

Carbon black drawing ink referred to previously as India Ink or China Ink is manufactured by suspending

carbon in a shellac solution. Shellac is used as a waterproofing agent in practically all aqueous drawing inks which are waterproof. This is true of both black (India Ink) and colored drawing inks. According to federal specifications, a waterproof black drawing ink should not contain dyestuff but must rely only on carbon black for the coloring principal.

Waterproof black drawing ink is quite tenacious in its hold on absorbent or semi-absorbent surfaces and because the coloring principal is carbon, which is inviolable, it may not be bleached by any bleaching agent known today. The user should, however, be able to remove errors from drawings made on high-grade artist papers, bristol boards, and tracing cloth through erasure. The recommended eraser is one which is slightly abrasive and generally used to erase pencil marks. Federal specifications list as standard Van Dyke No. 6500, which is a bevel ended red pencil eraser. If erasure scuffs the paper, it should be smoothed with a bone letter folder to permit re-inking. Drawing inks in black and colors are the most versatile art medium and they may be used with more drawing and writing instruments and for more techniques than any other liquid products.

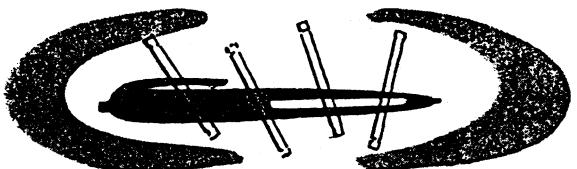


There are several fountain pens manufactured for use with drawing inks. These are generally of the safety type in which the nib disappears in the barrel when the pen is not in use. The nib of the pen thus soaks in the drawing ink solution preventing drying of the waterproofing materials on the nib and feed. Drawing ink is one of the freest flowing inks known and usable through any fountain pen. Proof of the free flow of drawing ink is indicated in artists' use of ultrafine pens called crow quills. Although drawing inks are sufficiently free flowing to go through any fountain pen, the waterproofing solution ultimately would clog a standard writing ink fountain pen. Drawing inks are therefore not recommended for use in writing ink fountain pens with the exception of those which have removable nibs. When fountain pens

with removable nibs are used with drawing inks, a nib may be unscrewed from the barrel and soaked in pen cleaner while an alternate nib is in use. It is completely practical and common usage for artists, music writers, engravers, and others employing drawing inks to use them through fountain pens either of the safety type or of the removable nib type.

Ball Point Cartridges

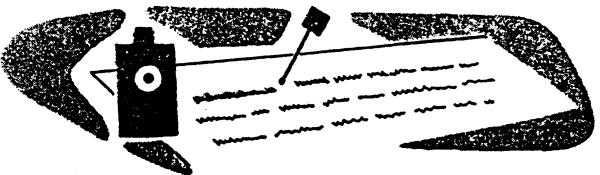
Ink and its uses cannot be fully discussed without reference to the rather recent introduction of ball point pens. These pens carry their own special variety



of ink in a cartridge, which may be replaced when its ink content has been consumed. Improvements in this type of pen make it possible to use inks that are permanent and quick-drying. Ball point pens are now being manufactured with special indelible ink which makes them excellent for cloth marking. Ordinary ball point pens are not correct for this purpose, however.



Interesting partners of writing inks are ink eradicators. These come in two types: (1) a one-solution type of colorless sodium hypochlorite which, when properly compounded, acts as a bleach in eradicating ink writings; and (2) a type consisting of two solu-



tions, each in a separate bottle, one containing bleach and the other a sizing dissolved in an organic acid. The sizing resurfaces the area from which ink has been removed so that it is possible to produce sharp rewriting over the deletion. The one solution style is designed for speedy removal of fresh blots of writing. For old and stubborn stains, and for neatest possible erasures (and sharp rewriting over the erased spot), the two solution style is best.

Qualities to look for in an INK

PERFORMANCE IN A PEN

CHARACTERISTICS ON PAPER

COLOR

PERMANENCE

1. PERFORMANCE IN A PEN

a. starving

This means that the ink is not free flowing from the pen and is therefore "starving" the pen with the result that the writing is uneven, scratchy, and many times illegible. The pen feed (as in a fountain pen or dipless pen) might be at fault.

b. starting

Free flowing ink starts to write immediately without having to bear down or scratch the pen point on the paper. This makes for easy writing.

c. clogging

A poor grade of ink or perhaps ink that has become "stale" may tend to clog the pen with the result that writing is impossible or at best uneven and scratchy.

d. reaction to other inks and material in pen

The ink must be free from ingredients that may damage pens or pen parts.

Sell more ink

Sell more ink

Sell more ink

Sell more ink

2. CHARACTERISTICS ON PAPER

a. feathering

An ink that spreads out or "feathers" when put on paper is not satisfactory. A satisfactory ink should write clean, sharp lines, without feathering.

b. strike through

An ink that is improperly mixed will tend to "strike through" the paper. This quality is not good and results in poor legibility.

c. smudging

Certain ingredients in inks when not well-balanced will cause smudging and off-setting of the written material to the hand or to other papers that come in contact with the writing. This makes for untidy work.

d. drying

A satisfactory ink dries fast enough to avoid smudging but slow enough to absorb into the paper. Consequently, a balance must be obtained by the manufacturer relative to the drying qualities.

e. eradication

Most inks permit eradication when necessary. The success of eradication depends not only upon the ink but upon the type of eradicator and the skill with which it is applied. The writing surface is also a prime consideration. The reader will readily understand that between the extremes of fine calendered pure rag stock paper and crude tinted sulfite pulp paper, there will be great variance in the success of eradication.

Sell more ink
Sell more ink
Sell more ink

more ink

QUALITIES TO LOOK FOR IN AN INK

3. COLOR

a. contrast

This means that there is enough color in the ink to make it entirely legible when it gets on paper.

b. legibility

Because of a good color contrast, its readability is made easy.

4. PERMANENCE

a. to light

Ink must be able to withstand the rays of light and sunshine. A quality ink will withstand the test of light for all ordinary time intervals as long as the paper on which it is written.

b. to water

An ink that purports to be "permanent" must resist water and all forms of dampness.

c. to time

Time should not affect a quality ink. This is important in certain documents where time would affect its worth.

Sell more ink

Retailing INKS

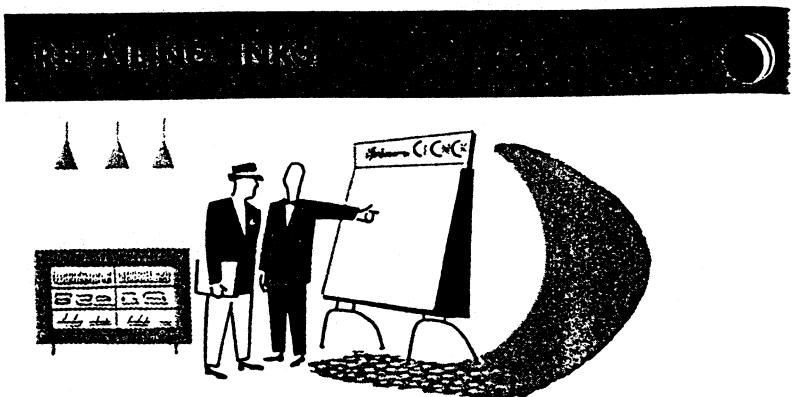
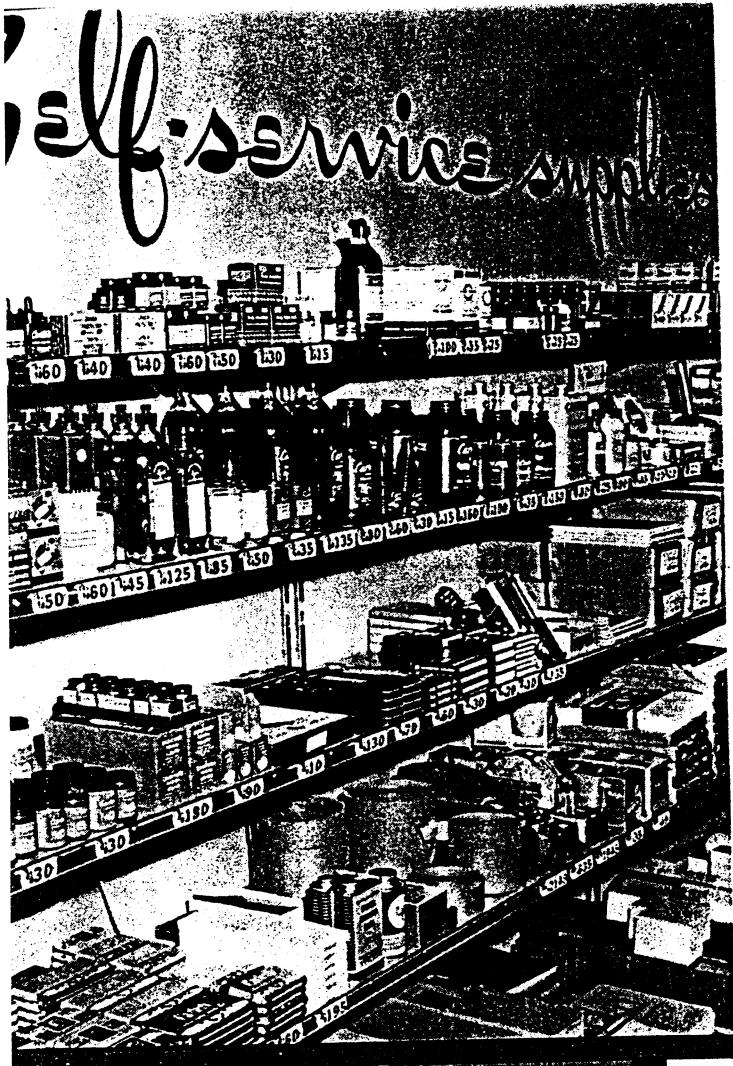
RETAILING INKS

DILUTING

STORAGE

MIXING

NEW DEMANDS



An ink line can be profitable and to be so it must be comprehensive, widely advertised, and of superior quality. Inks should be stocked in full view of the customer on shelves which are closely spaced and in connection with other small liquid items, such as drawing inks and showcard colors.

Make full use of open display, self-service selling for inks. Inks are a "natural" for this type of selling and the progressive stationer can increase his sales of inks by using this sales device.

A good display of your line of inks is important. This is particularly true of drawing inks. For example, place the drawing inks from left to right spectrum-wise, starting with white and following with yellow, orange, red orange, red, carmine red, red violet, violet, blue, turquoise, green, leaf green, brick red, russet, brown, indigo, neutral tint, soluble black, and waterproof black. Black will constitute 75 per cent of the drawing ink sales, and although a single row is sufficient for colors, three or four rows should be accorded black.

Always dress the ink stock on making a sale, bringing the cartons from the back to the front of the shelf so that there will be an unbroken line of cartons. It is always wise to sell old stock first.



Make full use of the ink leaflets and the window items which the manufacturers offer. Inks displayed constantly in the window carry the inference that your store is able to supply writing materials, artists' materials, and drafting items. The use of the leaflets which the manufacturers offer is not only an aid in stressing the complete line, but many related sales may be made by referring to them.

A LIST OF SOME OF THESE RELATED ITEMS INCLUDE:

with drawing inks

PAPER

- pencil
- pen and ink
- charcoal
- pastel
- watercolor
- construction
- illustration boards

PENCILS

- wood
- mechanical drafting
- colored

SANDPAPER PADS

CHARCOAL STICKS

LAYOUT CHALKS

T-SQUARES

TRIANGLES

SCALES (RULERS)

- flat
- triangular
- slide rules

CUTTING TOOLS

- mat knife
- frisket knife
- razor blade holder
- arkansas oil stone
- paper cutter

INKS AND PAINTS

- waterproof black ink
- soluble black ink
- writing ink
- india inks
- waterproof colored inks
- watercolor paint (tubes)
- pan watercolors
- tempera colors
- gouache colors
- airbrush colors

BRUSHES

ERASERS

- art gum eraser
- rubber cement pickup eraser
- kneaded eraser
- standard pencil eraser
- draftsman's duster

PENS

- quill pen
- tank pen
- Speedball or Drawlet pen
- ruling pen
- Leroy pen
- Wrico pen

REDUCING GLASS

DRAWING INK BOTTLE HOLDERS

ADHESIVES

- permanent
- temporary

PEN CLEANERS

DRAWING BOARD

DRAFTING TABLE

with writing inks

PAPER

- pencil
- pen and ink
- stationery
- social stationery
- bond
- onion skin (airmail)
- blotters

PENCILS

- wood
- mechanical
- leads
- colored
- pencil sharpener
- ruler
- letter opener
- scissors
- stapler

GREETING CARDS

INKS

- drawing ink
- ballpoint cartridges
- writing inks of other colors
(for contrast)
- writing inks of other types
(washable for the children—
permanent for the office)
- rubber stamp and pad

ERASERS

- art gum eraser
- standard pencil eraser
- liquid eradicators
- one solution
- two solution

PENS

- paints
- holders
- fountain
- ball point
- desk pen
- reading glass
- writing ink bottle holder
- adhesives

PEN CLEANER

DESKS

SCRAP BOOKS



Related item sales to writing ink is a natural average sale booster. Suggestion selling on the part of salespeople must be practiced if full profits are to be realized.

Of the related sales to be made with drawing inks, pen cleaner is the most logical. Drawing inks are slightly alkaline, or practically neutral, and thus do not corrode the finest pen or brush; nevertheless, the waterproofing material will build up on instruments somewhat like coats of paint. This crust may be removed with the use of pen cleaner. Always show pen

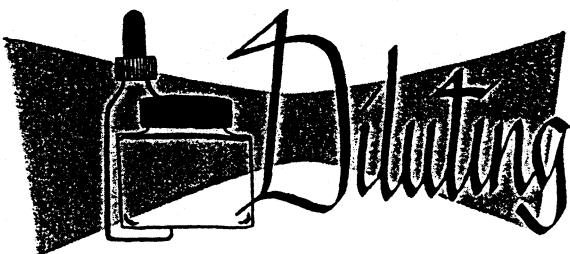


cleaner when you are selling drawing inks. You will be doing your customers a great favor in keeping their pens, instruments, and brushes in proper condition and thereby maintaining superior results.

When selling ink, do not attempt to open the bottle; the color may be viewed on the color card or on the bottle label or carton. Although the packaging of various lines of inks varies, inks in colors usually have an identifying spot in color on the label, carton, or bottle cap. If the line which the retailer is handling is offered in sealed cartons, we suggest that it is unwise for the retailer to open the cartons. The colors in which inks are offered are mostly dyestuffs and it is impossible by looking at a dyestuff color in a bottle to tell what it will look like when applied to paper.

DILUTING

Directions for diluting drawing inks appear on the label of each bottle. It is not recommended that anything be added to drawing ink other than diluting as directed. Directions for diluting are useful for both maintaining the original consistency to offset normal evaporation, and also for thinning the ink if the user prefers that it be slightly more fluid than normal. This is a common practice when drawing ink is used for engraving. Directions generally read "Dilute with distilled water to which you have added four drops of aqua ammonia to the ounce."



The indiscriminate diluting of ordinary writing inks is not recommended. Diluting of such inks should be only according to manufacturers' directions.

Directions for diluting colors normally read "Dilute with distilled water only." The use of distilled water is recommended because the water supply varies so widely in different parts of the country and if the particular line of drawing inks is exported the danger of impure water for dilution is increased. When drawing ink is to be used immediately for washes, clear tap water is generally usable. If, however, the water has an iron or acid content, it is not suitable.

STORAGE

Inks must always be stored upright and kept from freezing. If stored upside-down, sediment may build up in the neck of the bottle and around the stopper. When the consumer extracts the stopper, the ink appears to be dry, and a complaint will result. The habit of storing liquid colors upside-down is a peculiar one emanating from the paint industry and is not suitable for all liquid art products, such as black or colored drawing inks.

When inks, and especially drawing inks, have by error been stored upside-down, particularly in large

containers, the contents of each bottle may be reconditioned by being rocked gently back and forth before use, taking care to avoid violent shaking. After the

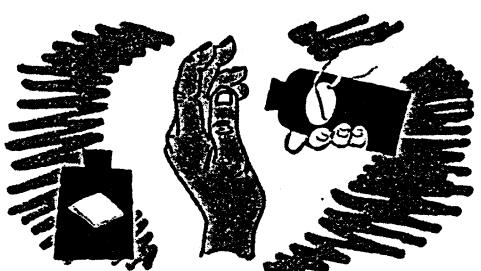


bottle has been shaken, it must be permitted to stand unopened for several hours, since drawing inks foam. If the bottle were to be opened immediately, the contents might spatter over the user, ruining his clothing or a valuable drawing.

To rock the bottle, the salesperson grasps the base in the left hand and the neck and stopper in the right hand, taking care to hold the cap or stopper securely in place. Many dealers make it a practice to rock every bottle gently back and forth which has been standing for any length of time even if stored upright.

MAKING

Ink of one specific type should never be mixed with ink of another type. In short, *different inks should never be mixed*. This is particularly true of black drawing ink, which should never be mixed with iron-gall writing ink. India Ink maintains a slight alkaline balance, which, if disturbed by the introduction of an acid reagent, will cause the pigment to precipitate. Colored drawing inks may be mixed with each other or with black or white to produce any desired hue, tint, tone, or shade.



OPAQUE INKS

Within the last few years, a new market has opened for the stationer in the field of opaque (non-transparent) inks. These opaque inks are rapidly on their way to becoming one of the required inks of industry.

Opaque inks are special inks which differ principally from regular rubber stamp inks in the manner in which they dry and cling to certain types of surfaces. Fundamentally, regular rubber stamp inks dry mainly by penetration. Opaques dry mainly by evaporation.

Generally speaking, opaque marking inks are the inks for "hard-to-mark" surfaces. Their ability to "cling" on highly polished, non-porous surfaces and to resist abrasion, water, and oil is outstanding.



Opaque inks are volume inks—they're the inks used by industry. These are inks which are bought by the quart and gallon and in multiple quarts and gallons. They can be a good source of extra profits for you—but only if you make up your mind to go after this business.

Perhaps the next question which is in your mind is—"On what surfaces can opaque inks be used?"

These revolutionary inks will mark practically every type of surface—porous or non-porous—but they are designed basically for stamping on slick, smooth, non-absorbent materials.

A brief list of some of the "hard-to-mark" surfaces include:

glass
enamel
cellophane
bakelite
ceramics
varnish
leather
rubber

plastic
foils
aluminum
tile
wax-paper
tin
chromium
lucite

photoprint
brass
polyethylene
vinylite
cellulose
biofilm
linoleum
phenolite

Opaque inks will set in less than 60 seconds on such difficult surfaces as metal, ceramic, and plastic. You have to remember that opaque ink drying time depends on the nature of the surface, room temperature, wetness of the stamp and humidity.

Drying time on non-porous surfaces varies. Glossy paper has some absorbency; wax-paper has little or none. Making a rubber stamp impression on wax-paper is extremely difficult because the wax, itself, comes off and may take the ink with it. Now, how about the stamp pad for opaque inks?

Since opaque inks differ from the more commonly known rubber stamp inks (drying by evaporation), it stands to reason that they will evaporate to a degree from an open pad. Fast drying inks are fast evaporating inks.

Opaque pads are housed in specially treated metal boxes thus avoiding the possible "lifting" of enamel lithographing which could rub off and foul the surface of the pad.

That sums up what might be considered as the "technical background" needed to effectively understand and sell opaque inks and pads. However, the final and important question is—"Who uses Opaque Inks?"

Since the purpose of these inks is to mark slick, non-porous surfaces, it is fair to say that they are almost entirely used outside of offices. Thinking in terms of industry, the office manager may do the buying of such standard items as pads and rubber stamp inks, but it's the purchasing agent, methods

man, or production manager who orders the opaque inks and pads. Perhaps we might say that while rubber stamp, check protector, and numbering machine inks are administrative supplies, opaque inks and pads are production needs.

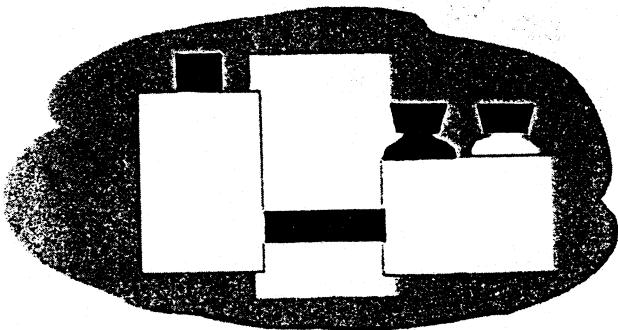
The users of opaque inks are in direct ratio to the number of manufacturers, fabricators, or hard goods converters in a given area, not to overlook food companies who mark tin, cellophane, or wax-board containers. Do not overlook the tremendous potential for opaque ink with super markets for the pricing of canned and packaged foods and the increasing popularity of pre-priced merchandise by thousands of retail stores. Wherever food is concerned, a non-toxic opaque ink should be used.

When you think of opaque ink, remember that this is a production ink. Opaque inks and pads go hand-in-hand with production, volume, and extra profits and sales for you through present and new customers.



Lately, there has been a demand for drawing inks suitable for use on non-absorbent surfaces, such as cellulose acetate, waterproof tracing cloths, and vinylite film. There are inks purportedly prepared especially for this use, but the retailer must be wary of expecting that the same careful work may be done with them as may be accomplished with a standard drawing ink on tracing cloth. Standard drawing inks may also be used on some non-absorbent surfaces, such as cellulose acetate, glass-cloth, Kodatrace, and Ozalid, provided the surface is frosted and the operator is very careful before and during application. Cleanliness is the main factor and there must be no separation due to oil from the pores of the hand or other extraneous matter. This indicates that the surface should first be scoured with pounce or precipitated chalk and then dusted clean with a lintless cloth before inking. The operator must then keep a blotter or piece of paper beneath his hands at all times. The advantage of using regular drawing inks on non-absorbent surfaces is that they may be removed through use of soap and water or with pen cleaner and water.

INK REMOVAL



Removal of writing ink from paper is a simple process of utilizing one of the commonly used liquid ink eradicators. Such eradicators are available in several types. In any event, they are easy to use and are effective.

To remove drawing inks from artist papers, boards and tracing cloth, it is recommended an eraser of the Van Dyke 6500 type be used. This is the ordinary ruby red pencil eraser generally having two bevelled ends and being slightly abrasive. It is then advisable to burnish the area with a bone letter folder to smooth the paper before re-inking. The above suggestions for erasure will be found in Federal Specifications for Drawing Inks, TTI-528A. Consumers are inclined to attack an ink line for removal with more abrasive erasers than is wise. Erasers, such as a typewriter eraser or the gray eraser which usually contains pumice, are not as suitable as the less abrasive red eraser. The reason is that if the tracing cloth, paper, or bristol board is badly scuffed during erasure, it may not be re-inked. It is safer to use a finer abrasive and then burnish the paper before re-inking. Erasing machines may be used if desired.

While there are liquid drawing ink eradicators on the market, most manufacturers hesitate to recommend their use because they may damage the surface so that it may not be re-inked.

INK REMOVAL FROM FABRICS

The problem of removing accidentally spilled writing ink from fabrics is a long-standing, current one. Published data on this subject are scarce and inadequate.

A number of treatments have been passed on by word of mouth; for example, treating ink stains with milk. Some recommend sour milk, some fresh milk,

and some fresh milk which is left to sour on the fabric. Some say unpasteurized milk is better than pasteurized. The truth is that while milk may remove the spot, it takes a long period of soaking and with some it may set the stain so firmly that it can never be removed. Other methods are much faster and easier.

The removing of ink stains by chemical methods depends entirely on the kind of ink and on the nature of the fabric. Should the fabric be colored, the methods are limited by the fastness of the colors used in the dye of the fabric. Soap and water treatment on colored fabrics is probably the safest method.

There are a number of admonitions for stain removal. Some of the more common ones are: (1) try the treatment first on the inside of a seam or hem in an inconspicuous place; (2) use the chemicals in a diluted concentration; and (3) rinse the fabric



U. S. D. A. PHOTOGRAPH

thoroughly after the treatment to remove all traces of the chemical used. It should be kept in mind that ink stain removal is effected by solvent, detergent, or chemical action or by a combination of these.

Ink stain should always be first rinsed thoroughly with water to remove as much as possible of the soluble dyes and before the iron tannate sets. In any event do not use soap or ink alkaline solution until the fabric has been thoroughly soaked in clear water. In those cases where the fabric can be injured by water it has already been injured by the water in the ink.

Spots known to be made with washable or non-permanent ink should, after rinsing, be washed and soaked in soap suds if the spot is on washable material. When the spot is on non-washable material, use a synthetic non-alkaline detergent.



U. S. D. A. PHOTOGRAPH



U. S. D. A. PHOTOGRAPH

Should drawing ink be spilled on clothing, it may often be removed if the stain is attacked while wet. Cover a board with padding, such as a bath towel, and stretch the affected area over it. Try scrubbing with several soap and water solutions to which a few drops of ammonia have been added. Use an old tooth-

brush or an old nail-brush. Then, as the padding absorbs the stain from above, wring it out and replace it. Repeating this process should ultimately remove the stain. The danger in the process is that it may lighten the area of the fabric immediately around the stain.

Careful study of the above facts and their application by the retailer will yield a rich reward in the ever-increasing sale of inks and allied items. Inks, when properly and understandably merchandized, will yield a large sale and profitable return.



GLOSSARY

ANILINE INKS A class of ink that is either non-permanent or semi-permanent. See page 5 and 6.

CARBON INKS A class of ink that is permanent. Many times referred to as India or China Ink. See page 5 and 8.

CARTRIDGES Containers for ink used in ball point pens. See page 12.

CLOGGING Ink that has become stale and does not flow from the pen. See page 14.

FEATHERING Ink that spreads out when it is put on paper. See page 15.

GALLO-TANNIC ACID One of the basic raw materials used in the manufacture of permanent inks. This raw material is made from gall nuts. See page 5.

IRON-GALL INKS A class of ink that is permanent. See page 6 and 7.

METALLIC SALTS One of the basic raw materials used in the manufacture of permanent inks. Such salts may be iron sulphate, vanadium, chromium, or copper. See page 5.

OPAQUE INKS Inks used for rubber stamp marking of non-porous or slick surfaces. See page 11, 21 and 22.

PERMANENCE Ink that withstands light, water, and time. See page 16.

PERMANENT INKS Inks which last as long as the paper. See page 9.

SEMI-PERMANENT INKS Colored writing inks which eventually fade. See page 9.

SMUDGING Ink that is not properly balanced causes off-setting and easy smudging. See page 15.

STARTING Ink that flows freely and starts to write immediately. See page 14.

STARVING Ink is not free flowing from the pen, resulting in uneven, scratchy, and illegible writing. See page 14.

STRIKE THROUGH Ink that is improperly mixed and goes into the paper like a blotter. See page 15.

WASHABLE INKS Inks that are non-permanent and can be removed by washing in soap and water. See page 10.

QUESTION LIST

(Numbers in parenthesis indicate reference pages.)

1. How big an industry is the ink market? (3)
2. How was the first ink made and what were the ingredients used? (3)
3. Why did the Chinese compress their ink into cakes or sticks? (4)
4. Why is an ink sale so important in terms of related sales? (3)
5. What was the name of the person who invented ink? (3)
6. Was the ink made by Chinese waterproof? (4)
7. What basic raw material is used in producing ink? (4)
8. What significance has the year 1126 A.D.? (4)
9. What year was writing ink first used on papyrus? (3)
10. What do the Europeans call the ink known in this country as "India Ink"? (4)
11. What type of ink was first used? (3)
12. Was the ink used in writing the Magna Carta in 1215 of a permanent nature? (5)
13. How many classes of ink are there manufactured today? (5)
14. Fugitive inks belong to what type of classification? (5)
15. Who was the first known manufacturer of ink? What year did he sell inks in Paris? (4)
16. During what era was ink unpopular? (4)
17. Where were aniline dyes first manufactured? (6)
18. What kind of metallic salts are used in manufacturing permanent inks? (5)
19. Washable inks belong to what type of classification? (5)
20. What kind of inks are made from carbon? (5)
21. What is the most important raw material used in producing ink? (4)
22. What is used to remove washable inks from fabrics? (5)
23. How is aniline derived? (6)
24. What source is considered best for obtaining tannic acid? (7)
25. What chemical combination produces permanent ink? (6)

QUESTION LIST

(Numbers in parenthesis indicate reference pages.)

1. Which insect is responsible for the "gall nut"? (7)
2. What happens when "oxidation" takes place in an ink solution? (7)
3. What is the real meaning of a semi-permanent ink? (9)
4. What kind of papers should be avoided when using carbon inks? (8)
5. What is logwood ink? (8)
6. Why is it necessary to have special inks for certain types of fountain pens? (9)
7. What happens in a permanent ink when the coloring matter has been destroyed? (9)
8. Why is it necessary to color or dye the compound produced by the ferrous gallotannate liquid? (7)
9. How are gall nuts formed? (7)
10. Where are washable inks best utilized? (10)
11. What are the advantages of a carbon ink when it comes to permanency? (9)
12. Why should carbon inks not be mixed with other types of ink? (8)
13. How are marking inks used? (10)
14. How are opaque inks used? (11)
15. Why are carbon inks called the truly permanent inks? (8)
16. What makes pigment drawing inks opaque? (11)
17. What do federal specifications call for in a waterproof black drawing ink? (12)
18. What kind of eraser is recommended for erasing drawing inks? (12)
19. What makes waterproof black drawing ink impossible to eradicate? (12)
20. What ingredients are used to make drawing inks? (11)
21. Why should numbering machine ink not be used with rubber stamps? (11)
22. What are the main ingredients of stamp pad inks? (11)
23. How are errors on drawings erased when waterproof black drawing ink is used? (12)
24. Where are cloth marking inks used? (10)
25. Why are cloth marking inks usually black in color? (10)

QUESTION LIST

(Numbers in parenthesis indicate reference pages.)

1. *With what kind of ink would you recommend a removable nib type fountain pen? (12)*
2. *How is the ink sold for a ball point pen? (12)*
3. *What is a crow quill? With what kind of ink is it used? (12)*
4. *In considering performance of ink in a pen, what qualities should you consider important? (14)*
5. *What qualities should you look for in an ink in terms of permanence? (16)*
6. *What style of ink eradicator would you recommend for removal of an old and stubborn ink stain? (12)*
7. *To whom should opaque inks be sold in an organization? (22)*
8. *What are opaque inks? (21)*
9. *Name fifteen related items that can be sold with ink. (19)*
10. *Name ten of the hard to mark surfaces upon which opaque inks may be used. (21)*
11. *What characteristics should you look for in an ink in terms of its characteristics on paper? (15)*
12. *What two qualities should you look for in an ink in terms of color? (16)*
13. *What style of ink eradicator would you recommend for removal of a fresh blot of ink? (12)*
14. *Why should ink not be diluted? (20)*
15. *Upon what surfaces can opaque inks be used? (21)*
16. *What are the three basic things to keep in mind when removing ink from fabrics? (23)*
17. *Why should the stationer be interested in selling opaque inks? (22)*
18. *What makes an ink line profitable? (18)*
19. *What is the basic rule on mixing of inks? (21)*
20. *What is the proper way to store inks? (20)*
21. *What is the future of opaque inks? Why? (21)*
22. *What methods are used to remove inks from paper? From fabrics? (23)*
23. *How would you arrange a good display of drawing and writing inks? (18)*
24. *Where would you find the directions for diluting ink? (20)*
25. *Why should inks never be stored upside down? (21)*

"HOW TO SELL INK"

This manual represents the latest attempt by NSOEA to make available to its members product information that will bring about more ink sales and assure greater customer satisfaction. This manual contains the most complete information on the subject of ink that has been written.

Like the previous manuals in this series, your National Stationery and Office Equipment Association has produced this report through actual conferences with manufacturers, sales managers, chemical engineers, and leading store owners. All of the information contained in this manual has been carefully reviewed and checked by every NSOEA manufacturer in the field and by selected retailers before it was considered ready for final release.

You will find in this manual basic information that is essential to effective selling of your ink products. In addition, there are many suggestions for retailing this product in such a way as to increase your sales. What you will get out of it will be entirely up to you. The information must be applied and put into practice if it is to produce the results you desire.

The Next Step is Up to YOU!

Few dealers could afford individually to invest the several thousands of dollars which this manual costs to produce. Even if they could afford it, they would not receive the wonderful cooperation and contribution of talent which member manufacturers have made available jointly to NSOEA.

This manual, however, worth several thousands of dollars in research and preparation, has come to you without charge as a part of your membership privilege. Additional copies for your salesmen are available on a non-profit basis. Don't belittle its value or its importance to your business in increased sales, however, just because it costs you nothing.

A Manual for EVERY Salesman!

Your MINIMUM training investment must be a personal copy of this manual for EACH of your salesmen. One copy of the manual in your desk drawer has no value. An invitation to read the store copy seldom brings results. One manual passed from hand to hand loses much of its potential value for study and reference. Maximum returns on a minimum investment demands that each salesman be issued a personal copy to take home, study at leisure, in comfort and without distractions or pressures.

LEADER'S GUIDE

MANUAL NO.

18

What Does it Cost?

Extra copies of this manual are available only to members of NSOEA. They cost only 75c each; less in larger quantities. No other item in your store has the fabulous potential for profit that this investment has for you!

How can you expect your salesmen to become enthused over selling or to try to do a better selling job for you if they see that you're not willing to invest 75c — the price of a lunch — to match the time they must devote in study?

Here are Better Training Plans

Most NSOEA members ARE getting extra copies of all manuals as they are released. Are you one of them? If you are, and are only using the manuals in their minimum utilization — passing them out for self-instruction — better look for increasingly better training methods that produce even greater returns.

There are better ways

Self-instruction with assistance from the sales manager, is the minimum sales training program. The NSOEA manuals are written so they can be used for self-instruction if necessary. Modern sales training, however, makes use of organized sales conferences where local applications and specific merchandise features can be integrated with the basic knowledge furnished by the manuals. Older salesmen can contribute their experiences to the group, increasing their own team spirit as they help the newer men — and themselves — to make more and better sales.

Big or Small

The value of any sales training program is proportionate to its utilization. The size of your own sales force might dictate the size of your program, but it gives no indication of your need for training!

Here are six alternate plans you may choose from. If you begin your program with Plus Two or Three, your results will soon lead you to Plus Five for succeeding sales training subjects!

MINIMUM UTILIZATION: Provide a personal manual for every salesman for self-instruction. As additional manuals are released, they will form an encyclopedia of the industry. Add manufacturers' literature to the appropriate manuals to provide specific product information.

PLUS ONE: Assign the question lists for written answers, then review the answers with each salesman in turn. The personal review is important.

PLUS TWO: Assign portions of the manual for study, then discuss the questions in a group meeting. This begins to add the value of group discussion.

PLUS THREE: Establish a regular meeting schedule around the one given in the Leader's Guide. Read the manual aloud during the meeting, each salesman taking turns in the reading. Use the related questions and discuss them as a group.

PLUS FOUR: Enlarge the previous plan by adding demonstration merchandise from the store to point up specific sales features which, by necessity, must be excluded from the basic manual. Use catalogs, price lists, manufacturers' literature.

PLUS FIVE: This is the complete program. Assign the manual for outside reading according to the Leader's Guide schedule. Review the previous meeting. Assign, well in advance, a selected salesman to present the current topic. One person can do all the program if desired, but passing the leadership around has its advantages. Use demonstrations, group discussion, questions, and inspirational follow-up as outlined in "How to Use NSA's Product Information Studies." (If you do not have a copy, send for one.)

Using the Question Lists

Question lists, one for each meeting, are provided at the end of the manual. Following each question is a number in parentheses which indicates the page in the manual on which the topic is discussed.

Although the questions may be used for test purposes, they are better used to stimulate discussion and to clarify thinking.

Fitting this Study to Your Needs

To help you in planning the amount of material to be covered in each session, and the number of sessions to devote to each subject, the following suggested schedule has been prepared. The chart provides a minimum coverage plan for either one- or two-hour meetings. The experience of your salesmen, the availability of manufacturers' salesmen for demonstrations, and your desire to enrich your program with a more thorough discussion of the actual merchandise you sell, will call for some alterations in your own schedule. In general, the schedule shown is quite fast, and more time may be desired. Be careful, however, not to prolong a topic to the point where your salesmen tire of it. It is better to come back at a later time for review and expansion.

SUGGESTED TRAINING SCHEDULE

Three Meetings of One or Two Hours Each

Pages 2 through 12.....Questions, Page 26

Pages 13 through 16.....Questions, Page 27

Pages 17 through 24.....Questions, Page 28

The material in this manual could be covered ideally in three meetings of from one to two hours each, depending upon the extent of the training program.

First Meeting — INK INFORMATION

1. To facilitate discussion in your group, determine the amount of ink sales during the past year in your store. Are you satisfied with this amount? Discuss in your group how you plan to go about increasing your ink and related items sales.
2. Discuss with your group the processes used in the manufacture of ink. Ask the group questions about these processes and drill them thoroughly on the information that is in the manual.

Second Meeting — QUALITIES TO LOOK FOR IN AN INK

1. The qualities to look for in an ink are of prime importance to the salesperson in assisting the customer. Discuss these qualities with your group and make sure they are thoroughly understood.
2. Have members of the group put on sales demonstrations making effective use of the qualities that are discussed in the manual.

Third Meeting — RETAILING INKS

1. As a project, put on a store-wide promotion of ink. This would include window displays, store displays, and special counter arrangements.
2. Demonstrate to the group the related items that should be sold with ink. Have a number of sales presentations made that will show conclusively the importance of related selling in connection with ink sales.